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## UNIT 2 TYPES OF PROGRAMMES : A SUMMARY

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### 2.0 AIMS AND OBJECTIVES

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This Unit introduces you to the variety provided in television transmission. By the end of this unit you will be able to:

- distinguish **between** various types of programmes
- know the various **uses** to which TV medium can be harnessed
- appreciate television programmes with better understanding, sensitivity and more critically.

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### 2.1 INTRODUCTION

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Television today has reached most urban homes and remote places all over India. There are over **500 TV** transmitters which cover about **70%** of the population. There are **20** production centres. Delhi Doordarshan centre also puts out about **360** hours of **transmission** per week.

You may recall that when television was **first** introduced in India on **15 September, 1959** on an experimental **basis**, the range was only forty **kms.** around the capital and the duration of the service was only twenty minutes and that too twice a week. The programmes focussed on social education.

In **1961** transmission for school was started on an experimental basis. In August 1965, a one hour transmission consisting of programmes of entertainment and social education was put out. In September, **1%5 School TV transmission**, consisting of English and Science programmes, was started on a **regular** basis during the day. By **1970** the total duration of **service** was increased to three hours.

An interesting **experiment** — Satellite Instructional Television Experiment — was



TV's purpose is **primarily** three-fold. It is meant to inform, to entertain and to educate. It is difficult to **classify** the programmes strictly under the three categories — Information, **Entertainment** and Education, since most programmes can **have.all** the three elements. Even **then**, depending on the focus and stress, let us put them under these three categories.

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## 2.2 TV AND INFORMATION

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News, Current Affairs **Programmes** and Public Service Campaigns come under this category.

### 2.2.1 News

News forms a very **important** part of the day's transmission. On the National Network daily there are two news bulletins in the morning and two in the evening — one in **English** and one in Hindi. News bulletins contain home news, foreign news, sports news, weather news and stories of human interest. Normally the news reader **begins** by giving the headlines and then **goes** into the details of each news item. Lead story is usually a story of great importance. Once the lead story is selected the news editor tries to arrange the other stories. While, arranging them, care is taken to see that all stories are interspersed with visuals. Nevertheless, there has to be some **logical** and proper sequencing of the stories in terms of their importance.

Length of a news item is not necessarily related to its importance. A news item may last longer simply because it is accompanied by powerful and interesting visuals. Visuals do slow down the pace of presentation. But without visuals, TV news will be no different from Radio news. Therefore all efforts are made to collect visuals for as many news stories as possible. TV audience is extremely heterogeneous. News must be delivered in clear, unambiguous words. In order that everybody understands the news, language should be straightforward and simple.

### 2.2.2 News Reporting

As we learnt earlier, TV news is essentially meant to be visual. What one picture can say, one thousand words cannot say. TV news reporters are always on the look-out for visually dramatic stories. They are **ready with** camera to go and shoot at short notice. **The TV** reporter's job is quite difficult and strenuous. He is more than a **mere** reporter. When he gets to the location, he **must** decide what he should shoot, how he should shoot and what he should write and how he should present it. And all this he must do fast. This is television, not radio. Pictures will have to be edited and commentary written. Lead-in will **have** to be written and handed over to the news editor. Herein lies the trick of the trade. The lead-in should not say what the visual story **is going** to say. It should only lead into it. For doing a film story, a lot of information is gathered. The reporter has to select **what** is most relevant to the present moment. He should not go too much into the **background** of the event. This is only a short news item. He has to have the focus on the **present** moment. He should report only what he has seen or learnt and what is happening now.

#### Interviewing Techniques

The reporters are often required to interview people right from the common man to the minister. 'Yes' or 'No' type of questions must be avoided. For instance, instead of asking 'Do you think **Prasar** Bharti Bill will bring any revolutionary changes in the TV programmes?' he may ask, 'What changes do you expect in the TV programme if **Prasar** Bharati Bills get passed?' Politicians are often quite evasive. They manage to end up saying what they want to **say** and **this** may not be an answer to your question. The interviewer should be polite but at the same time firm with them. He should be persistent with his question. If the politician still avoids it, that itself will be significant. Expression of the face, **twitching** of the eye, pursing of the lips, a single hand gesture can convey a lot and are worth capturing on camera. Body language has its own desired effect on the viewer. But where stories are of human interest, for instance, a fire accident

or a murder, the interviewer has to have a very sympathetic approach while interviewing the affected people.

### 2.2.3 Current Affairs Programme

News bulletins have their own limitations and cannot go into an issue in great detail. Its treatment of an issue is confined to facts. In order to discuss the issue from various points of view and to look at its various aspects in detail and depth, we have Current Affairs programmes like **Focus, Aj Kal, Perspective**. News normally deals with facts and a current affairs programme with opinions. Various questions are raised in order to elicit different opinions and also to present the problem in its entirety.

Current Affairs programme **could** be in the form of a documentary film, interviews, panel discussions dealing with one issue or it could be in the form of a magazine and **take** up two or three issues. For instance, a half an hour programme could take up:

- i) Anti-reservation issue (12 minutes) based on location shots and spot interviews
- ii) Enthroning of Emperor of Japan (7 minutes) based on film clippings using archival material
- iii) Dismissal of governor (10 minutes) based on interviews with some leading political personalities.

**The World This Week** is an example of news magazine and lasts for about 45 minutes. It normally picks up five or six topical news stories and places them in order of importance. It tries to make an extensive use of visual material, **consisting of** location **shooting**, file shots, spot interviews, maps, animations. In these programmes it is very essential to maintain objectivity and to refrain from biases and prejudices. Therefore all efforts should be made to give expression to different opinions and to balance the discussion. It should be left to the viewer to form his own opinion. Otherwise there is every danger of the programme being one sided or mere government propaganda. Such programmes lack credibility.

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#### Activity 1

**Watch** the evening news bulletin and comment on the sequential order of the news items. Discuss with your fellow students and counsellor at the study centre.

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### 2.2.4 Public Service Campaign

On television you must have seen short films on vaccination, dehydration, family planning, national integration, **sanitation**, conservation of environment, etc. These are campaigns — **all** done in public interest, appealing, entertaining and driving home the **intended** messages. Some films give the message loudly, others give it in a subtle manner. Blurting out slogans or shouting out a message at the top of your voice will not help. People should not be talked down to. They should not be taken as fools. They may be illiterates, yet they are not unintelligent. For instance, you have to make a short film on family planning. Your aim in this film should be that you persuade them and not **coerce** or brainwash them. Your film should **dispel** unnecessary fears and remove superstitions. The viewer should be able to identify with the character in your **film** and **should** be convinced of the need for family **planning**. He should be able to look at the alternatives available to him and then take a conscious decision.

**These** films need to be produced with a lot of imagination and creativity in order to change people's behaviour patterns and attitudes.

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#### Exercise 2

**Choose** two Public Service Campaigns on **TV** — **one** you like best and one you like the **least**. Give reasons for your choice.

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(Check with aids to answers in 2.6)

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## 2.3 TV AND ENTERTAINMENT

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Why do you think **most people** buy TV sets? **Sai Paranjpe**, the noted film maker, says: "Let us not fool ourselves that the ordinary man has spent his hard-earned money to buy a TV set in order to keep track of the tour programmes of Ministers or to keep abreast of nation-building activities. He wants to forget the harrowing daily routine, sit back and relax and see **good** programmes along with members of his family. He buys his TV set in order to **be entertained**".

Entertainment need not and should not be mindless. It should cheer up, cajole, humour, appeal and win over. Entertainment should not be merely equated with feature films and feature film-based programmes like 'Chitrahaar'. It includes plays, skits, comedy serials, **variety** entertainment shows, quiz shows, music and dance programmes, sports programmes and so on and so forth.

### 2.3.1 Feature Films and Feature Film Based Programmes

Feature films have such a hold on our viewers that we can really use them to create in the viewers sensitivity to certain burning issues and problems of the day, to convey social message, to **promote** human values, to develop good taste.

However, feature films that are vulgar and pander to the cheap taste of the people, and full of sex and violence, **may** create adverse effects are especially on the young impressionable viewers and not so literate audiences. What is needed is clean and healthy entertainment. **With** this end in view, specially commissioned TV films are made that will provide wholesome and healthy entertainment to all categories of viewers.

### 2.3.2 Plays

Plays can be of varying length – from half an hour to one or one and half hours or so. They can be on social **themes** or historical. They can be purposive or purely entertaining, musical, **detective**.

Not many plays have, **however**, been written specially for television. Most of them have been adaptations **from** stage plays. Among the original plays, the most noteworthy are: **Nyay Dheesh** (Devender **Goswami**)

**Fakhru** Miyan (Anwar Azeem)

Badalte **Rishte** (Dayanand Anand)

Baishakhi (Kanti Deb)

Devender **Goswami** was among the very few who wrote, directed and produced TV plays himself. His knowledge of the medium helped him in writing plays to TV requirements and, having-written the play himself, he was able to capture the essence of the play extremely effectively through the camera.

As I said earlier, quite a lot of the TV plays are adaptations of stage plays, novels or short stories. You must have enjoyed watching these plays and would certainly **remember** them — Wapsi, **Adhe** Adhure, Saptapadi, **Ghasi** Ram Kotwal, Sandhya Chaya. **Hameeda** Bai Ki Kothi is a full-length adaptation of a stage play. Superb acting, good background music, mood, lighting and sensitive camera work have made this a memorable play.

### 2.3.3 TV Serials and Series

Serials normally extend over a period of three months, to be precise, 13 weeks. The **Ramayana** and The Mahabharata have been exceptions. Each episode does not give the complete story but carries the story forward. Care is however taken to see that each episode ends **at** a point of climax.

Series are weekly dramas depicting the same leading characters set in different situations. Wagle Ki Duniya comes under this category. Here each episode is complete in itself. Leading characters are the same but every week has a different episode. Sometimes comedy series are written with certain characters in mind. They are so **designed** as to suit the character. Guniram had been one such example.

### 2.3.4 Variety Entertainment Shows

These shows are done specially with or before the invited audience. They consist of a **variety** of items — humorous poetry, jokes, skits, magic and light music. Magic shows normally have the audience participation. Special effects, vertical or horizontal wipes, split screen, slow motion, fast motion, **reversal** polarity, perspective distortion, freeze. etc. are used to make these shows interesting.

### 2.3.5 Quiz Shows

Quiz shows can be extremely entertaining and informative at the same time. They can **keep** you glued to the TV set. The Quiz Master is able to carry you with him if most of **the** time you think you almost know the answer and you try to come out with it; it is almost there and when the Q.M. finally gives the answer, you say 'Yes, that was **it**'. The **charm** of the programme is lost if all the questions go above your head or are too easy. The best is to have a mix of some difficult, some easy and some average questions. Some of the popular quiz shows on TV have been Prashna Manch, Sports Quiz. Science **Quiz** and Quiz Time. Heavy questions should be interspersed with light ones and non-visual questions with visual ones.

### 2.3.6 Music/Dance

**Major** chunk of TV programming consists of folk songs and dances, classical music, classical dances and light and lightclassical music. We have such a rich cultural heritage and cultural diversity in our country that television is a good and effective mass medium to promote it. Folk music and dance, folk theatre, puppets etc. can be used effectively to convey certain social messages. Various social issues **like** dowry or Sati can be very powerfully depicted through music, dance and drama besides puppetry.

**Geet** and Ghazal are very popular with the audience. But there are not many people **who** can appreciate classical music and dance. Programmes have to be so devised that people learn to appreciate our heritage of classical music and dance. TV serials like **Sadhna** are a step in this direction. Rather than do straight forward programmes,

attempts should be made to introduce the artist in an off-beat manner to show how much practice is required to reach a certain stage of success. Artists themselves may give lecture-demonstrations of their art-forms, bringing out the subtle-nuances of certain gestures and expressions. These will certainly increase the viewer's interest. Innovative ways of presentation will promote public interest in these art forms. Presentation style makes a lot of difference to the success of a programme.

### 2.3.7 Sports

Sports programmes ~~occupy~~ quite a bit of TV time. There are a variety of sports programmes — live or recorded telecast of sports events, quiz shows, interviews with sports heroes, **programmes** of skill development for different games. Face to face with sports personalities can be very inspiring and motivating to the younger generation. Training films on different games explaining the rules of the game and giving do's and don'ts and highlighting the techniques required can be very useful indeed.

, The aim is to develop **interest** in sports, to develop sportsconsciousness and to inculcate in the audience the spirit of sportsmanship.

### 2.3.8 Special Events!

Certain special events are brought live to the viewers, for instance, Asian Games, Olympics, the Independence Day celebrations at Red Fort, the Republic Day celebrations at Rajpath, visits of high dignitaries to the country etc.

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## 2.4 TV AND EDUCATION

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Educational TV programmes are broadcast from Delhi, Bombay, Madras, Srinagar as well as from Lucknow, Jaipur, **Ranchi**, Gorakhpur, Hyderabad, **Cuttack**, Nagpur, Rajkot, Ahmedabad.

These programmes are **meant** for primary schools, secondary schools as well as university students. **They** are produced by the major Doordarshan Kendras, Central Institute of Educational Technology and Educational Media Research Centres. A large number of academics are involved in script development, presentation and production of these programmes.

### 2.4.1 Potential of TV for Education

Television is a powerful tool in the hands of educators and if used effectively, can substantially improve **the** quality and reach of education. **TV** can offer teaching material which would not be easily accessible to students in many ways. **TV** can bring you face to face with the top most experts on the subject. **TV** can bring inaccessible places and sounds within your reach. **TV** can take you to actual locations. In fact, **TV** can be even more effectiye than an actual visit since through various devices available at its disposal, it can **focus** attention on what you need to see carefully and in minute detail. **TV** can recreate history through paintings and visual dramatisation. Abstract concepts can be presented in a concrete and interesting manner by using diagrams, illustrations, animations. A lot can be shown in a short time. For instance, a heart operation which may **actually** take a few hours can be shown in a few minutes.

TV is also used to **provide** in-service training to teachers. You might have seen programmes meant for teachers prepared by NCERT. Such programmes are meant to help them further develop their professional skills, to inform them about new teaching content or new teaching methodology and to encourage them to accept changes and innovations.

### 2.4.2 Various Formats

In the mind of an **average** viewer the image of ETV is one of dull and monotonous viewing. Actually it is not So. ETV is very challenging indeed. You have various formats for ETV –illustrated lectures, drama, documentary, docu-drama. You can use

dramatisation, experiments, models, animation, location shooting, **spot-interviews**, film clippings to explain and teach. Various strategies can be used to focus the viewer's attention. A good programme has a certain rhythm, a flow and a shape. Efforts should **be** made to hook the viewers right from the word 'go' and then to sustain their interest **by** varied techniques. Sometimes continuity is deliberately broken to make **the** viewer sit up.

### 2.4.3 Types of ETV Programmes

ETV programmes fall broadly into two categories – syllabus based and enrichment **programmes**. For instance, School TV service from Delhi Doordarshan is based on the syllabus prescribed in Delhi Schools. Syllabus based programmes do not aim at **replacing** the teacher but they supplement and reinforce the existing curriculum.

Programme designers take the curriculum and design the programmes around that curriculum.

UGC programmes called Countrywide Classroom meant for our university students are enrichment programmes, for they are unfettered by rigid syllabus and they help broaden mental horizons. They aim at upgrading, updating and enriching the quality of education. They can overcome the obsolescence of the syllabus and present the latest advance in all fields. They aim at stimulating rather than satiating.

The demand for ETV is going to grow tremendously with the setting up of open universities in India. Open University education is characterised by the use of communication technology. Print material, audio and video form important parts of a multi-media package. Radio and TV programmes are used to supplement the print material and are closely integrated with other teaching material. Though print remains the master medium, yet audio and video play a vital role. They provide the much needed human touch in distance education. Abstract concepts can be explained through audio but topics which lend themselves to visual treatment are taken up on video. Efforts are made to bring the students face to face with experts on the subject, to present case studies for analysis and interpretation, to take them as close to reality as possible.

### 2.4.4 ETV versus general programmes

Educational programmes are different from the general programmes in **their structure**. They are tightly structured whereas general programmes tend to **be loosely** structured. While writing for ETV, you should broadly follow the principles of teaching:

- Go from the known to the unknown
- Go from the concrete to the abstract
- Compare and contrast
- Vary presentation techniques
- Provide for reinforcement at proper points
- Recapitulate at the end

#### Activity 2

Watch countrywide classroom transmission. Normally it consists of 2-3 programmes.

Take any one day's transmission and examine its programmes critically. Discuss with your classmates and your counsellor at the study centre.

### 2.4.5 Special Audience Programmes

TV broadcasts programmes for special audiences too **e.g.** programmes for children, for youth, for women, for the agriculturists. Special audience programmes would come

under **nonformal** education. These programmes are learner-centred and aim at improving the personal, social and work life of individuals. Here we are concerned more with helping an individual solve his problems than with transmitting a particular curriculum content. But it does not mean learning is haphazard and not organised: In fact it is carefully structured as part of a well thought out learning experience.

For example, programmes for children cater to normally two age groups – one for the tiny tots i.e. the pre-primary and the other for the primary. In these programmes, normally there is a tendency to feature children from urban, elite families. Deliberate efforts must be made to involve the children of lower socio-economic groups. We must get away from the 'Didi talking down to the children' type of programmes. Children's programmes need to be devised and produced imaginatively. They should involve children's participation and should consist of action, drama, puppets, animation and these provide good fun. In fact, they should combine a lot of entertainment with education. They should be racy programmes and not consist of stationary figures.

Similarly, youth forum and Yuv Manch programmes cater to the youth. These programmes normally **draw** students from colleges. Programmes are on art appreciation, appreciation of music and dance; discussions and debates, sports, employment opportunities, careers and guidance. Programmes aim at developing discipline, national integration and **sensitising** the viewers to the evils prevalent in the society e.g. drug addiction, drinking, smoking, dowry and sati, encouraging them to fight out the **evils**. **Youth** power has to be harnessed in constructive channels. Rather than waste their precious time in going round the coffee homes, they need to be serious about certain issues.

Women's **programmes need** special mention. They must promote women's equality. Derogatory images of Women which promote negative stereotypes must be done away with. Women's **programmes** must not deal merely with make-up, hair styles or cooking recipes. They must deal with issues relating to women e.g. inheritance laws, their legal rights, issues relating to family welfare, educating the children, bringing them up, giving sex education to children, treating girls and boys equally.

Programmes like **Krishi** Darshan are specially designed to inform and educate the agriculturists and the **rural** population. TV tries to bridge the gap between the laboratory and the farm. Information is given about new fertilisers, seeds, insecticides, cropping patterns, weather, floods, bank loans and procedures for getting bank loans. The peasants are exposed to new ideas and innovative ways of farming. Constant exposure to new thinking breaks down their resistance. In this way, television can play the role of a change-agent very effectively.

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## 2.5 SUMMING UP

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- TV transmission consists of various types of programmes which broadly come under three categories: **Information**, Entertainment and Education.
- News, Current **Affairs** and Public Service Campaigns aim at providing information.
- News is factual, **Current** affairs programmes carry opinions.
- Public service **campaigns** are done in public interest and aim at driving home the intended messages.
- Feature-films, **feature-film** based programmes, plays, skits, serials, quiz shows, variety entertainment shows, music and dance programmes are primarily **meant to** entertain the viewers. While being entertaining, they can be highly educative also.
- ETV is meant to **educate** the people — formally or informally.
- ETV consists of two types of programmes: Syllabus-based and enrichment programmes.
- Various formats like illustrated lecture, dramas, documentary, docu-drama are **used** to make effective **programmes**.
- TV transmission **caters** to special audiences such as children, youth, women, agriculturists and other groups.

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## 2.6 AIDS TO ANSWERS

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### Exercise 1

Let us discuss a few of the programmes slotted for fixed time of the day. For example, open university programmes are telecast thrice a week from 6-30 to 7.00 in the morning. This will enable all students of open university courses to watch, and learn. The UGC transmission slated for the afternoon between 1 and 2 p.m. caters to college students in particular and all others with a zest for learning. The timing is convenient as it is lunch break for most of the viewers.

The news in Hindi/regional languages at 7.30 PM in Channel II and this news in that 2nd English at 8.40 PM and 9.30 PM respectively have also been programmed to enable viewer to watch them conveniently either a little before Dinner (8.30 p.m.) or soon after dinner (9.30 p.m.).

### Exercise 2

The PSA on "Care for the girl child", telecast in the afternoon transmission, is one of the best on this subject. It presents a father from a rural background driving his boy and his girl on his bike to a school. He meets a fellow villager who wonders about the wisdom of educating a girl for it will be difficult later to find an equally educated bridegroom for her. The father parries his scepticism by saying that would his son not seek an educated bride for himself: The message of equal opportunity for girls and boys and the special care needed for the girl child comes out pointedly.

Most of the PSAs on family planning relating to the use of 'Mala' seem to be farcical and the message is lost in the raucous laughter of the women gathered during a wedding. The focus should be on the message rather than on other extraneous matter that go into the advertisement campaign.

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## 2.7 KEYWORDS

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**Fast motion:** Accelerating action in a scene can be attained by trick photography.

**Freeze:** Repetition of a single frame of a film so that its image is held on the screen for whatever time is desired.

**Perspective distortion:** To depict a particular situation in audio and video, just like zoom in and zoom out in films; sound also should follow the same pattern. Lack of synchronization distorts the perspective of the viewer. Sometimes perspective is distorted deliberately.

**Reversal polarity:** Converting negative images into positive without developing the same into positive prints. Reversal polarity is used, while editing, in reversal films which are telecast without being converted into positive prints:

**Slow motion:** Photography by a motion picture camera with the film running faster than normal, so that when the result is projected at normal speed, the action appears to be slowed down.

**Special effects:** General term for scenes in which an illusion of the action required is created by the use of special equipment and processes rather than in reality. Also, video mixer enabling sections from two or more pictures to be montaged and displayed on the same screen.

**Splitscreen:** Film so manipulated that different shots appear simultaneously in different sections of the screen when projected.

**Vertical or horizontal wipes:** Transitional techniques between shots, using an electronically created boundary to separate images. One image is replaced by another via a moving line, an expanding or contracting circle, or another of several hundred wipe patterns (vertical, horizontal, circular, etc.) available through special effects generators.